Africa: Building on Tradition

in this issue:

AFRICAN THREADS IN THE AMERICAN FABRIC
— An Interview with Richard Dozier

Contemporary Architectural Practice in Africa

COMMUNITY CRUSADER
— An Interview with Reverend Anthony Motley

museum news: Honor Award Breaks Record

Fall 2007
Rediscovering African Architecture

Africa comprises about a fifth of the world’s land area, and holds 14% of the world’s population. Archaeological evidence suggests that the earliest true human beings emerged somewhere in Africa. It is home to countless languages and rich cultures that have had a profound influence on many other societies, including our own. And yet, very few Americans know much about the substantial and fascinating architectural history of this vast continent.

The National Building Museum’s latest exhibition, Lasting Foundations: The Art of Architecture in Africa, provides an engaging overview of the continent’s diverse building traditions. Presenting a cross-section of photographs and original artifacts from various regions, the show should appeal to architecture buffs eager to learn about largely overlooked architectural traditions, arts and crafts lovers interested in beautifully hand-carved sculptural pieces, and anyone with an interest in African culture and history.

This issue of Blueprints was inspired by Lasting Foundations. It includes an interview with an architectural historian who has traced the influence of African building traditions on American architecture, an article about a contemporary South African firm that is creating outstanding buildings that reflect the rapidly changing society in which they practice, and articles by two of the Museum’s recent interns, who bring their own experience and education to bear on related topics.

The architecture of Africa is multifaceted and richly textured, drawing on thousands of years of tradition while continually adapting to technological and social developments. Most vernacular African structures are adroit responses to often harsh climates and unforgiving landscapes. As such, they offer a range of lessons for historians and practitioners all over the world, including those in the United States.

African Threads in the American Fabric
Architect and architectural historian Richard K. Dozier, Ph.D., discusses the influence of African building traditions on American architecture.

The American Porch, by Way of Africa
Museum intern Alyson Fletcher traces the origins of the classic American front porch.

Contemporary Architectural Practice in Africa
Mushabane Rose Associates, an innovative firm based in Johannesburg, serves as a case study of architectural practice in modern-day Africa.

In Africa: Architectural Achievement Beyond the Pyramids
Museum intern Nadja Popovich shares her personal recollections of a visit to an extraordinary medieval ruin in what is now Zimbabwe.

Education Programs
• Much ado about the Shakespeare Family Day
• Macaulay exhibition opening was a “Big Draw”
• Revere Mottley dispenses advice to IWMW participants
• Green programs: Past and future

Museum News and Development
• Tribute to Related brings in record-breaking support
• Donor Profile: International Masonry Institute
• Planned giving program presents philanthropic opportunities
• Remembering two friends of the Museum
• New board members join board
• Many thanks to our recent donors

Collections Highlights
The archives of architectural photographer Robert Lautman are the latest addition to the Museum’s collection.

Mystery Building
“I’ve Got the (Greek) Key”
Richard K. Dozier, Ph.D., is an architect and architectural historian who has studied African-American buildings and material culture. He has taught at several schools, including Florida A&M University, and was recently appointed head of the Department of Architecture and Construction Science, associate dean of the College of Engineering, Architecture and Physical Sciences, and Robert R. Taylor Professor of Architecture at Tuskegee University.

Martin Moeller: In what ways have vernacular African building traditions influenced American architecture?

Richard Dozier: Broadly speaking, the major contributions were primarily in the areas of response to climate and use of materials. Slaves coming to the New World had a familiarity with natural materials like sun-dried brick and they had exceptional skills at carving wood, making plaster molds, working iron—and these techniques soon had an impact on how everyone was building.

In the South, of course, we can attribute the domestic porch to African influence in response in part to climate. In America, these things came together in the porches that we now take for granted.

Some basic structural forms may be linked to Africa. A great example is the Africa (or African) House in Natchitoches, Louisiana, which has a huge hip roof and broad overhang. It looks strange at first, but then you realize that the building did not have a deep foundation. The overhangs protected the base of the building from water, while also allowing a second story up.

Moeller: There are many diverse building traditions in different parts of Africa. To what extent are there similar variations in African-American architecture?

Dozier: We wouldn’t just refer to “European architecture” as a single thing, would we? We understand that it reflects many very different periods and cultures. Africa, of course, is the same way.

Many of the differences in African-American architecture are regional variations, based to some extent on how much of the original African culture was retained. One example of strong retention is the Gullah/Geechee culture in South Carolina. The vernacular of the area followed early building traditions for a remarkably long time. Charleston also had a high degree of retention of the original culture. Even today, there’s an African-American blacksmith here named Peter Simmons who is carrying on [family craft] traditions that date back generations.

The areas of greatest cultural retention are not actually in the U.S., but in the Caribbean, where many of the slaves were initially brought. That’s why you can still see extremely authentic architecture and even small villages in the Caribbean that really feel like Africa in a way.

Moeller: What were some of the earliest examples of buildings created specifically by and for African Americans?

Dozier: You know, most people would probably immediately think of buildings in the South, but there are a considerable number in the North. For example, there is the African Meetinghouse in Boston, constructed in 1806 entirely with black labor, which was the oldest known extant African-American church building in the U.S. Also, it’s been discovered that a private house in Nantucket, which used to have a flourishing African-American community, is even older, dating back to the late 18th century.

A good Southern example is St. Andrew’s Church in Pineville, Alabama, which was built in 1853. We actually know the names of the specific slaves who built it. It was one of many churches thought to have been based on designs by the architect Upjohn. One interesting aspect of this church was the stain used on the interior wood finishes—it was made from tobacco juice.

Moeller: How did African-American architecture develop after the Civil War, as former slaves adapted to freedom?

Dozier: The story of Robert R. Taylor is interesting. His father was a free person of color originally from Wilmington, North Carolina. Wilmington was an important center for African-American artisans and builders, and after he gained his freedom, Taylor’s father had developed a shipbuilding and house-building business and became pretty successful. And then, in 1892, Robert went on to become the first known African-American to achieve the architecture school—he graduated from MIT.

Despite Taylor’s father’s early success, the African-American building industry in Wilmington and elsewhere deteriorated, and the skilled workers dispersed. When Booker T. Washington realized that slaves had been displaced from their work in the building trades, he decided to set up the Tuskegee Institute to reintroduce the study of craftsmanship (to the African-American community). And he brought in Robert Taylor to head the “Mechanical Industries” department.

Building the institute itself was actually a major project. It was a kind of self-help program. But there was an interesting anomaly regarding Tuskegee’s architecture. Some people are said to have asked Booker T. Washington, “Why do your buildings have big columns, just like the plantation houses?” They could not understand why the school was adopting the architectural language of the culture that was responsible for slavery. But Booker T. perhaps responded that he was making the point that African-Americans could do whatever anyone else could. He did not want to deviate from the classical portico, because it was a symbol of quality building.

Booker T. also said, “We teach everything we do, and do everything we teach.” It summed up the school’s approach.
One person said that African American architecture should “do rather than say.” In other words, an African American museum should function differently. People should walk out stimulated and inspired, with a firm idea about both Africa and architecture.

To me, the [Reginald F. Lewis Museum of Maryland African American History] in Baltimore is exciting in terms of its function and symbolism. For colors, it draws inspiration from the flag of Maryland, but the way the colors are used is almost completely different from anything else you’ve ever seen. They are interpreted through a different lens.

I think much of the success of the building [lies in the fact] that it seems to draw on a fundamental thing about African culture. In African building traditions, everything has meaning—doors, passages, everything. Much of the meaning is related to ideas about what is sacred. For instance, traditional Africans believe that there are three states of being—the living, the ancestor, and the dead. In the ground are the ancestors, and every so often, an African might open a bottle of something and pour a libation into the ground. It’s a little sip for the ancestors and since the ancestors are in the ground, no one owns the ground. When someone dies, you don’t tear down their house—it simply recycles back into the earth.

These are very different attitudes, of course, from Western attitudes. But I think that the key element to bringing an African character into a modern building is just to understand this idea of meaning. Today there is a broader appreciation for African architecture as much more than historians and others have started to build a real theory of African architecture. In African building traditions, everything has meaning—doors, passages, everything. Much of the meaning is related to ideas about what is sacred. For instance, traditional Africans believe that there are three states of being—the living, the ancestor, and the dead. In the ground are the ancestors, and every so often, an African might open a bottle of something and pour a libation into the ground. It’s a little sip for the ancestors and since the ancestors are in the ground, no one owns the ground. When someone dies, you don’t tear down their house—it simply recycles back into the earth.

These are very different attitudes, of course, from Western attitudes. But I think that the key element to bringing an African character into a modern building is just to understand this idea of meaning. Today there is a broader appreciation for African architecture as much more than historians and others have started to build a real theory of African architecture.
Contemporary Architectural Practice in Africa: Mashabane Rose ASSOCIATES

by Martin Moeller

Even those Americans who follow the design world quite closely are likely to have little or no knowledge of contemporary architecture in Africa. While several recent projects on the continent have garnered international press coverage, these were primarily the work of non-African architects, as in the case of the Bibliotheca Alexandrina (Alexandria Library) in Egypt, by the Norwegian firm Snøhetta. Few very buildings designed by architects based in Africa are widely known outside of the countries in which they are located. Nevertheless, there are a number of contemporary African firms—especially in the rapidly changing nation of South Africa—that are doing extraordinary work. Among these is the office of Mashabane Rose Associates (MRA) in Johannesburg. With a portfolio that includes several very high-profile projects, such as South Africa’s first museum of Apartheid and an arts center at the University of Johannesburg, the firm already enjoys considerable prominence in its own country. MRA has also begun to make news overseas, having been a finalist in several major design competitions in Canada, Ireland, and elsewhere. Actually, although they may not realize it, many Americans are at least indirectly familiar with one of MRA’s projects, namely, the Oprah Winfrey Leadership Academy for Girls, which opened to much media attention at the beginning of this year.

At first glance, much of MRA’s work seems as though it would fit comfortably in Europe, Asia, or the Americas. A closer look, however, reveals that the firm’s projects are quite strongly rooted in their physical and cultural contexts. To date, MRA has consistently produced buildings that have a universal, modern quality, and yet are distinctly African at the same time. “Most of our work, fortunately or otherwise, cannot be divorced from the dictates of our African landscape,” says Phill Mashabane, who, along with Jeremy Rose, is one of the firm’s principals. “We derive inspiration and ideas from the landscape, incorporating client use expectations. We try to fuse all those interpretations—and timeless architectural details—into practical space.”

The arts facility at the University of Johannesburg is a case in point. The project consists of two largely unadorned brick-and-concrete structures—one for performance and the other for visual arts—linked by a forecourt that serves as a gathering space for students and also buffers the facility from nearby sources of noise. The courtyard itself is unplanned except for a carpet of grass that is gently terraced, descending toward the entrances to the buildings. A long, low, rectangular fountain, in which water levels gradually rise and fall to suggest tidal motion, lines one side of the courtyard, while a curving wooden walkway and a somewhat enigmatic circular form incised into the lawn offset the linearity of the buildings. The result is a strikingly minimalist composition, of which the stark yet beautiful landscape is, surprisingly, the most assertive element.

While physical context is often a key determinant in MRA’s design process, several of the firm’s most important commissions have been defined primarily by their emotionally charged programs. One such project is the Hector Pieterson Memorial Museum in Soweto, named for a 12-year-old boy who was one of hundreds of young people shot and killed by police during a student uprising in 1976. A photograph of Pieterson’s body being carried by another student was widely published around the world, and became a symbol of the Apartheid regime’s brutality. The exterior of the museum is rather modest, with simple walls made of brick—the material most commonly used in surrounding structures—and punctuated by what appear to be randomly placed windows. The interior provides a carefully choreographed experience, however, organized around a continuous ramp that leads the visitor through the events of the day on which Pieterson was killed. From inside, in fact, it becomes clear that the window pattern is not random at all. Rather, each window is carefully placed so that it frames a view relevant to the story. By applying explanatory text—captions, in effect—directly to the glass, the architects cleverly co-opted landmarks beyond the museum’s walls and made them part of the exhibition. At the center of the building is a gravel-lined courtyard containing blocks of stone engraved with the names of all of the victims of the massacre.

As in the Pieterson Memorial Museum, control of the visitor’s path is a key element of MRA’s design for the Apartheid Museum in Johannesburg. The entry sequence begins with an external ramp, which is lined on one side with a wall composed of stone blocks bound together in metal mesh—the first of many instances throughout the museum in which cage-like elements serve as metaphors for political oppression. Life-sized images of people walking up the ramp provide a human context even if no one else is actually present. After reaching the roof, which affords expansive views of the
Africa has long held some of the most striking yet overlooked wonders of the world. Even as some expressions of African cultures, such as sculpture and textile arts, have found their way into the mainstream Western canon, African architecture in general remains conspicuously absent. We may all have grown up learning about such marvels of architectural engineering as the Great Pyramids, and the many accomplishments of the ancient society that managed to build such colossally perfect structures, but what else? How much more can we claim to know about ancient, and especially indigenous, African accomplishments in architecture and construction?

I lived in Zimbabwe and then Botswana as a little girl, and as I got word of the National Building Museum’s incoming exhibition Lenting Foundations: The Art of Architecture in Africa, it immediately brought back memories of my childhood. In particular, it reminded me of an extraordinary but now-well-known place I was lucky enough to visit: Great Zimbabwe, a historic site comprising the remnants of an ancient city that was once the center of an extensive empire. I can remember at the age of six climbing the ruins, and enjoying stunning vistas off the top of the massive walls known as the Great Enclosure. Even so, although I (obviously) was architecturally aware six-year-old, what did I really know about any of it? I was too young to appreciate the fact that the ruins I was so lightly scaling constitute a monument whose scale and quality are quite unparalleled in the world.

Great Zimbabwe is, in fact, the largest ancient stone structure in Africa south of the Sahara, covering almost five acres. The massive walls were built using a dry-stone method (involving no mortar) that reflects a sophisticated mastery of masonry technique. The walls, five meters thick at their greatest point, are elegantly tapered, becoming narrower as they rise. Perhaps what is most impressive, however, is that the huge granite structures making up Great Zimbabwe (from which the modern country takes its name) have held up for over seven centuries.

Despite its fortress-like construction, Great Zimbabwe does not stand at odds with the surrounding landscape—rather, the walls intertwine with natural formations and boulders. These same walls had once enclosed a city made up of traditional dogu (mud and thatch) huts, which have long since eroded away, but may have sheltered more than 25,000 inhabitants at the city’s peak. The civilization went into decline by the 15th century for unknown reasons. Theories on the cause have ranged from environmental degradation, resulting in an inability to sustain the large population, to diseases and loss of trade networks.

Whatever happened to the culture that created Great Zimbabwe, its ruins still inspire amazement for many reasons: the views, the impressive feats of construction, and the mystery surrounding the fate of its builders. But for all of the majesty and beauty, it is still scarcely known outside of the immediate region. The remarkable complex of Great Zimbabwe stands as a powerful reminder that some of the most fascinating works of architecture on Earth may be lurking in unexpected places, ready to be rediscovered.

To explore the origins of Great Zimbabwe, we must go back in time to the turn of the century, when Cecil Rhodes and his government of the country, then called Rhodesia, declared to be unquestionably African in origin. The ruins conveyed the tale of a great culture that had, centuries before the arrival of Europeans, engaged in extensive trade with lands as far off as Asia, and had a large influence over much of southeastern Africa. Yet racially motivated political agendas still obscured the site’s significance. The white minority government of the country, then called Rhodesia, suppressed the facts pointing to an indigenous, black origin of the ancient city-state. The regime even went so far as to hire “scholars” to forge history, denying the greatness of any indigenous civilizations. Only once the modern nation of Zimbabwe gained its independence were the shreds of racial prejudice finally lifted, and the true Great Zimbabwe revealed.

As a small child in the early 1990s exploring the ruins of the Great Zimbabwe, I was not aware of any of this. I was merely awed by the simple beauty of the stone enclosures and towers—an impression that stuck with me. Looking back, I believe that part of the allure of the place is its enmeshed with nature.
THE BARD
Through Many Lenses

by Sarah P. Rice, Director of Youth Education

On May 12, 2007, the Museum presented a multifaceted program called the Shakespeare Family Day with the Folger Shakespeare Library, bringing together diverse audiences—including design enthusiasts, literature lovers, and children eager for hands-on activities—for shared fun and learning. The Museum organized the event in partnership with the Folger Shakespeare Library to explore concepts of theatrical stage design. The program was inspired by the Museum’s exhibition Remarking the Globe: A Shakespearean Theater for the 21st Century, which was one component of the recent, citywide Shakespeare in Washington festival.

Families, teenagers, and general Museum visitors who attended enjoyed an interactive program celebrating Shakespearean theater, set design, and Renaissance-era diversions, such as demonstrations of Elizabethan-style sword play, lute music, and juggling by period interpreters. In addition, visitors were invited to try some “Spontaneous Shakespeare” scenes on stage led by Jeremy Ehrlich, head of education at the Folger.

The Shakespeare family day also marked the culmination of the Museum’s 15th Design Apprenticeship Program (DAP) session, with the DAP 15 participants unveiling and speaking about their seven-week design-build efforts. Each DAP 15 team was challenged to imagine, design, and build theatrical set elements for a scene from Shakespeare’s Twelfth Night. The Museum’s partnership with the Folger Shakespeare Library enabled DAP participants to “get in character” and expand their design experience through theater visits, play readings, and conversations with actors and professional set designers at the Folger. In return, student actors from the Folger Shakespeare Library were invited to perform in the Museum’s magnificent Great Hall on the sets created for them.

Families tapped into their own design skills and built miniature shoebox Shakespeare sets, complete with custom-designed Shakespearean paper dolls and kid-friendly plot summaries, which they could take home as reminders of the event. All’s well that ends well! •

The Design Apprenticeship Program is sponsored by The McGraw-Hill Companies and The Prince Charitable Trusts.

Additional support for the 2007-2008 DAP program is provided by The Morris and Gwendolyn Cafritz Foundation; The Capital Group Companies; The Clark Charitable Foundation; The Metropolitan Washington, D.C., Convention and Visitors Association; and many other generous contributors.

Reinventing the Globe: A Shakespearean Theater for the 21st Century is made possible by The Morris and Gwendolyn Cafritz Foundation; and other generous contributors.

The Big Draw

Macaulay Show is a “BIG DRAW”

by Johanna Dunkel, Marketing/Communications Manager

IHIS JUNE, THE NATIONAL BUILDING MUSEUM EXPLORED “THE WAY DAVID MACAULAY WORKS” IN AN EXHIBITION AND FESTIVAL CELEBRATING THE ARTIST AND THE ART OF DRAWING.

David Macaulay: The Art of Drawing Architecture, on display through January 21, 2008, presents Macaulay’s unique brand of drawing that unmasks “the way-things-work” by peeling back exterior facades and interior walls and showing us the world from engaging, and often playful, perspectives. The exhibition showcases more than 150 original sketches and finished drawings; features dynamic recreations of Macaulay’s work on the ceilings, floors, and walls, including some last-minute additions drawn directly by the artist; and hands-on activity tables that invite visitors of all ages to sharpen their own drawing skills.

On June 23, the Museum hosted The Big Draw with David Macaulay, an all-day festival of drawing held in conjunction with the exhibition’s official public opening. The first U.S. event of its kind, The Big Draw was offered in association with a United Kingdom-wide initiative of the same name organized by the Campaign for Drawing.

Attracting some 2,200 people, the festival was a lively event featuring a community drawing activity that encouraged visitors to complete a mural begun by Macaulay. Other programs included sketching activities for all ages and two 45-minute presentations about drawing led by Macaulay. Thanks to the festival’s generous sponsors, Blick Art Materials and Lamy writing instruments, visitors received a complimentary drawing pad, pencil, eraser, and a Safari rollerball pen, similar to the kind used by Macaulay.

The drawing did not stop after The Big Draw. The Museum enlisted Macaulay to develop and design an interactive sketch guide, entitled Drawing Big, which encourages visitors to create their own perspective sketches of the Great Hall. The guide is available at the Museum information desk.

The Big Draw was supported in part by generous contributions from Lamy writing instruments and Blick Art Materials.

Macaulay Show is a “BIG DRAW”
Community Crusader
by Jennifer Bauman, Volunteer and Tour Assistant

Reverend Anthony Motley, who founded the Redemption Ministry in southeast Washington in 1993, is on a crusade. From education to affordable housing, Reverend Motley works to improve all aspects of the District’s perpetually changing neighborhoods. He also plays a role in the Museum’s Investigating Where We Live (IWWL) summer education program, assisting with participant recruitment and transportation.

Jennifer Bauman: IWWL encourages participants to examine various influences on D.C. neighborhoods. Why is it important for children to understand how a neighborhood changes?

Reverend Anthony Motley: It is important that youth grow and do so that they will appreciate the history and contribution their neighborhoods make to the overall life of the city, but also to learn to protect their neighborhood from such things as crime, drugs, violence, and overdevelopment. To witness the change and appreciate the need for change in a responsible manner in my estimation is predicated on one’s knowledge of the past. Therefore, when discussing the present and planning for the future, one will do so within a context that is culturally, socially, and historically sensitive regarding the past.

Jennifer Bauman: Anthony, you do such a lot of work! What would you like to say to these students: Let us see the community through your eyes. Let us feel the community through your words.

Reverend Anthony Motley: Several years ago I began to recognize that more and more of our residents were leaving the District. Housing units were being boarded up, and it looked as though no one was attempting to address this crisis. The more I got involved in the life of the community the more I understood the challenges faced by families with low to moderate incomes. So I proposed to the Board of Directors of Inner Thoughts, Inc., my first nonprofit, (which provided) educational and cultural programs to youth, that we amend our Articles of Incorporation to include development of affordable housing. They accepted my proposal and in 2003 we became a certified Community Housing Development Organization in the District. In working with Bob Boulter of Faithworks, Inc., who became a technical adviser to our group, we forged a relationship with Richard Carr of Carr Enterprises, and later formed what is now the Anacostia Community Land Trust. It is the goal of the Land Trust to make perpetual affordable housing opportunities available in the District.

Jennifer Bauman: What would you say to the IWWL students as they investigate and explore the Anacostia, Navy Yard, and Congress Heights neighborhoods?

Reverend Anthony Motley: I have witnessed so much change—change from segregation to integration, from self-contained bustling communities to abandoned neighborhoods, torn both by the riots of 1968 and the fight that took place afterward, and from our own callousness in maintaining the vibrancy of our communities. I would like to say to these students: Let us see the community through your eyes. Let us feel the community through your words, and most importantly let us be able to create a sense of hope for the future through the excellent work you are doing in the IWWL project.

Bauman: All progress represents change but all change is not progress. Does this statement apply to the current housing/commercial boom in D.C.?

Reverend Anthony Motley: Yes, definitely. Change is occurring at record levels and in most instances it is happening without the full participation of those whose change is bound to affect in the long term. D.C. must be true to its promise to bring about community-driven development. I think that the developers have all had their day in the sun and have reaped bountiful profits from our development opportunities. Now is the time for the District to ensure that the projects—whether they are for profit or non-profit, residential or commercial—incorporate the true ideals, aspirations, and desires of the community.

Bauman: Can you tell me a little about your crusade for affordable housing in the District?

Reverend Anthony Motley, so photographed by IWWL participant Montrel Williams. Photo: Montrel Williams. above right: Visitors explore the Congress Heights section of the exhibition Investigating Where We Live. The photo of the two sisters. Photo: Museum Staff.

Sustainable Design: New Directions for Affordable Housing
by Scott Kratz, Vice President for Education

America needs not only affordable housing, but also homes that are energy-efficient and sustainably designed. On May 30, 2007, participants from as far away as California, Florida, and Ohio convened on this critically important and timely subject at the National Building Museum for a day-long symposium called Sustainable Design: New Directions for Affordable Housing. This sold-out event featured such leaders in the field as New York and Colorado developer Jonathan Rose, Elinor B. Bacon, president of E.R. Bacon Development; and Doris Koo, president and CEO of Enterprise Community Partners.

Participatory workshops throughout the day focused on three main themes—green design processes and technologies; costs and benefits of green design; and realistic strategies for financing affordable green projects. Using real-world case studies from New Jersey, Massachusetts, and North Carolina, participants examined hard data on everything from energy consumption to successful investment models. The housing professionals in attendance shared their experiences with one another and were encouraged to incorporate green principles and design in their work back home. To hear sessions from the day and see the accompanying PowerPoint presentations, visit the Museum’s website at www.nbm.org.

This symposium was presented as a complement to the exhibition The Green House: New Directions in Sustainable Architecture and Design, which closed in June after a highly successful run. Sustainable Design: New Directions for Affordable Housing was sponsored by The Barse Foundation and the U.S. Department of Housing and Urban Development, with additional support from the National Housing Endowment and Bank of America.

Major funding for Investigating Where We Live is provided by the D.C. Commission on the Arts and Humanities, an agency supported in part by the National Endowment for the Arts; the Neighborhood Investment Fund, District of Columbia Office of the Deputy Mayor for Planning and Economic Development; and The Beech Street Foundation. Additional support for outreach programs is provided by The Morris and Gwendolyn Cafritz Foundation; The Capital Group Companies; The Clark Charitable Foundation; and The Max and Victoria Dreyfus Foundation, among others.

Pictured above are case study projects from the symposium:
Top: Faison Mews, Camden, MD. Photo: Dan Pearse Photographers.
middle: Maverick Landing, Weston, MA. Photo: Peter Vancorender.
bottom: Prospect Terrace, Asheville, NC. Photo courtesy of Mountain Housing Opportunities, Inc.

Conversations that Will Change the World
by Scott Kratz, Vice President for Education

Can the suburbs kill you? Can nuclear energy save the environment? What is the best way to encourage green design—top-down government mandates or free-market decisions? What are the consequences of living in a disposable world where millions purchase new cell phones, iPods, and digital cameras every year?

These are just a few of the questions that the National Building Museum tackles in its new series For the Greener Good: Conversations that Will Change the World, which begins this fall. Sponsored by The Home Depot Foundation, the Greener Good is designed to encourage a dialogue among the nation’s leading experts in various disciplines that work together to find the impact of green around the country and the world.

The first part of the series will feature a director from the Centers for Disease Control and Prevention engaging urban planners in a discussion of solutions for the nation’s obesity epidemic. An energy company president will debate scientists on why America needs to build new nuclear plants. A top building coordinator for the City of San Francisco will explain how his municipality is providing financial incentives to build more sustainable structures, while a leading environmental law professor addresses the appropriate regulatory role of governmental agencies.

Part two of the series, focusing on international concerns, begins in January 2008. Some of the issues to be addressed include China’s unrestrained growth, Europe’s strategies for addressing carbon emissions, and the environmental consequences of one billion people living in slums around the world.

For the Greener Good will track how we’ve arrived at our present situation, explore the anticipated and desired future, and perhaps just may offer a path to a more sustainable future.

For more information on the series, visit www.nbm.org.

For the Greener Good lecture series is presented by The Home Depot Foundation.
2007 Honor Award Gala Raises $1.26 Million by Tasha Passarelli, Development Events Manager

U n June 4th, the National Building Museum recognized Related, one of the nation’s leading real estate development companies, at its 21st annual Honor Award black-tie gala. The beautiful event surpassed all goals and previous records, raising more than $1.26 million and providing vital support for the Museum’s ambitious programming.

Hundreds of guests flew in for the gala, including large groups from New York and Florida, to help salute Related for its promotion of excellence in architecture and design; its commitment to high-profile, transformative urban mixed-use projects; its leadership in the creation and management of affordable housing across the nation; and its legacy of innovative business strategies that have become models for economic development and community revitalization.

Stephen M. Ross, chairman and founder of the Related Companies, based in New York, and Jorge M. Perez, chairman and founder of The Related Group, based in Miami, accepted the award before a crowd of some 700 people, including leaders from the worlds of design, construction, real estate, finance, and politics.

The program was led by the Museum’s chair, Michael Glasserman, who was joined by speakers Robert A.M. Stern, FAIA, senior partner at Robert A.M. Stern Architects, LLP; Daniel L. Doctrow, New York City's deputy mayor for economic development and rebuilding; Bernardo Fort-Brescia, FAIA, principal at Arquitectonica; and David M. Childs, FAIA, partner at Skidmore, Owings & Merrill LLP.

The speakers offered personal anecdotes about Mr. Ross, Mr. Perez, and Related and insights into the event’s success, lending a personal touch to make the evening an unforgettable one for all involved.

The Museum thanks everyone who contributed to the event. •

2007 Honor Award Supporters

Co-Chairs
Jayne and Leonard Axess
City National Bank of Florida
Kenneth J. Bacon
Fannie Mae
Destruction Events Manager

Chase W. Rynd
Chase W. Rynd, executive director of the Museum, during the presentation of the 2007 Honor Award to Related.

Photo: F.T. Eyre.

Honor Award Gala Raises $1.26 Million

Co-Chairs
Jayne and Leonard Axess
City National Bank of Florida
Kenneth J. Bacon
Fannie Mae
Destruction Events Manager

Chase W. Rynd
Chase W. Rynd, executive director of the Museum, during the presentation of the 2007 Honor Award to Related.

Photo: F.T. Eyre.

Honor Award Gala Raises $1.26 Million

Co-Chairs
Jayne and Leonard Axess
City National Bank of Florida
Kenneth J. Bacon
Fannie Mae
Destruction Events Manager

Chase W. Rynd
Chase W. Rynd, executive director of the Museum, during the presentation of the 2007 Honor Award to Related.

Photo: F.T. Eyre.

Honor Award Gala Raises $1.26 Million

Co-Chairs
Jayne and Leonard Axess
City National Bank of Florida
Kenneth J. Bacon
Fannie Mae
Destruction Events Manager

Chase W. Rynd
Chase W. Rynd, executive director of the Museum, during the presentation of the 2007 Honor Award to Related.

Photo: F.T. Eyre.

Honor Award Gala Raises $1.26 Million

Co-Chairs
Jayne and Leonard Axess
City National Bank of Florida
Kenneth J. Bacon
Fannie Mae
Destruction Events Manager

Chase W. Rynd
Chase W. Rynd, executive director of the Museum, during the presentation of the 2007 Honor Award to Related.

Photo: F.T. Eyre.
**New Trustees**

**Kelly Caffarelli Elected to Board of Trustees**

by Michael Duranigan, Director of Institutional Giving

The National Building Museum welcomes Kelly Caffarelli, president of The Home Depot Foundation, as a new member of the Board of Trustees. Caffarelli, who joined the foundation soon after its creation in 2003, is charged with ensuring that the organization’s mission to encourage affordable, efficient, sustainable, and healthy homes is carried out through charitable grants, national partnership programs, and policy work.

Caffarelli graduated cum laude from Williams College with a B.A. in history and political science and magna cum laude from the University of Georgia School of Law. She served on both the editorial and managing boards of the Georgia Law Review. Currently living in Atlanta, Georgia, Caffarelli is married and has two children. She is a frequent speaker and author of articles on livable communities, affordable housing, and urban forestry.

---

**Lady Bird Johnson 1912–2007**

A built environment that combines form and beauty is a just reflection of our civilization... Lady Bird Johnson is the person who has shown us that this is so.”

These were the words of then-National Building Museum chairman Kent W. Colton, as he presented Mrs. Johnson with the Museum’s 1995 Honor Award. She was the first woman to receive the award.

The former first lady is still remembered for her campaign to beautify the nation’s highways, the results of which are now often taken for granted but would not have been possible without her persistent advocacy. Less widely recognized today are her efforts to promote good design and planning in Washington, D.C. From grand initiatives for the revitalization of Pennsylvania Avenue to modest efforts to plant flowers at local schools, Mrs. Johnson had a hand—quite literally, in the case of planting flowers—in the physical improvement of the nation’s capital. It was for these reasons that the Museum selected her to receive its highest honor: Fittingly, each guest attending the award gala that year was given a gift bag including a package of wildflower seeds and tulip bulbs to take home and plant.

Lady Bird Johnson died at the age of 94 this past July. Fortunately, her contributions to the enhancement of the American landscape will continue to bloom.

---

**A Tribute to Brenda Derby**

by Kristi Cotner, Volunteer and Intern Coordinator

Longtime volunteer Brenda Derby dedicated years of service to the National Building Museum, its mission, and more specifically, the Information Desk. Brenda, who passed away on May 11, 2007, channeled her dedication and passion for the building arts through her volunteer work at the Museum and other cultural institutions. She will be greatly missed by the Museum’s staff and her fellow volunteers.

In 2000, Brenda endowed the loss of her husband, Jeffrey Wilde, who was also a longtime volunteer and supporter of the Museum. In memory of Jeffrey, the Museum designed a new Information Desk and dedicated it to him. As a memorial to Brenda, the Museum is creating an additional desk that will be used to promote its membership programs.

Should you wish to make a donation to the Jeffrey Wilde and Brenda Derby Memorial Fund, please contact the Development department, 202.272.2448, ext. 3800.

---

**D.C. Mayor Joins Museum Board**

by Amanda Murphy, Development Coordinator

This summer the Board of Trustees of the National Building Museum elected the mayor of the District of Columbia, Adrian M. Fenty, as a new ex-officio trustee. Although the Museum has a national mandate, it is also strongly committed to serving the local community and recognizes the importance of the nation’s capital as a forum and model for built environment issues. The Museum has worked with D.C. government agencies on various projects and, in that respect, the mayor’s appointment formalizes an already active partnership.

Since taking office less than a year ago, Mayor Fenty has demonstrated a commitment to revitalizing neighborhoods by improving waterfront access, planning new parks and recreation centers, restoring historic landmarks, and encouraging affordable housing development. The Fenty administration has also set a goal of making Washington a sustainable city and significant efforts are under way to retrofit municipal buildings with green roofs, plant thousands of trees, and create more public transportation options.

The new mayor has also proven himself to be a good friend of the National Building Museum. “What impresses me is that Mayor Fenty clearly appreciates the vital role of cultural institutions in this city,” said the Museum’s executive director, Chase W. Rynd. “Whenever I have encountered the mayor since his election, he has always had a positive and supportive word about the National Building Museum’s work. It is great to have a mayor who so readily recognizes our contributions to civic life.”

The Museum is honored to welcome Mayor Fenty to its board.
donor profile

International Masonry Institute

By Tim Carrigan, Donor Relations Coordinator

The International Masonry Institute (IMI) has been a generous sponsor of the National Building Museum for many years. Over the years, the Institute has provided nearly a half-million dollars in partial fulfillment of larger pledges. The new BAC/IMI National Training Center in Bowie, Maryland, will showcase all the Masonry building arts, plus the career-long training available to BAC members. The new BAC/IMI National Training Center in Bowie, Maryland, will showcase all the Masonry building arts, plus the career-long training available to BAC members.

The new BAC/IMI National Training Center in Bowie, Maryland, will showcase all the Masonry building arts, plus the career-long training available to BAC members.

The new BAC/IMI National Training Center in Bowie, Maryland, will showcase all the Masonry building arts, plus the career-long training available to BAC members.

The Museum ultimately relies on private support to realize its mission. If any of the information about the range of planned giving options that can benefit you and your family, as well as the Museum. We hope that planned giving will emerge as a vital component of the Museum’s mission of educating and inspiring young people about the building arts, and we are grateful for their dedication to our cause.

When asked recently why the Museum is important to her personally and professionally, Cambalksides responded, “The International Masonry Institute has enjoyed a long and rich relationship with the National Building Museum, based on not only the outstanding job the Museum does in its educational programming both for the professional design and construction communities, but also the parallel work it does in educating and inspiring young people about the building arts.”

The Museum could not achieve its success without the annual support of its Industry Partners and the Board of Trustees and staff are grateful to Cambalksides and the International Masonry Institute for their ongoing support.  

Protecting Your Legacy: The Benefits of Planned Giving

by Christi Barackmeyer, Director of Individual Giving

The Museum ultimately relies on private support to realize its mission. If any of the information about the range of planned giving options that can benefit you and your family, as well as the Museum. We hope that planned giving will emerge as a vital component of the Museum’s future financial strength.

As the new director of Individual Giving, I look forward to sharing with you our passion for the building arts for generations to come.

throughout our nation’s history, major philanthro- pies have used planned giving tools like trusts, wills, and annuities to ensure that their personal legacies support the civic needs of future generations. Only in recent years, however, have those same types of philanthropic tools become available for donors at all income levels and financial capacities to support their own favorite charities.

In addition to making a simple bequest, modern planned giving initiatives can include establishing a living trust; setting a schedule of planned donations; making one-time gifts of real estate, stock, or IRAs; or using a variety of other vehicles to ensure that the donor’s personal financial needs and philanthropic priorities are both met. By utilizing this option, donors give the National Building Museum an enduring source of financial stability to promote and explore the building arts for generations to come.  

© IconicPhoto/Bill Katzenstein

The BAC/IMI National Training Center will showcase all the Masonry building arts, plus the career-long training available to BAC members. Photo courtesy of IMI.
collections highlights

Gift of the Robert C. Lautman Photography Collection

by Chrysanthe B. Brokos, Curator

While keeping one foot planted firmly in modern design, Lautman has also garnered accolades for his work in historic preservation, including his illustration of books on Monticello and Mount Vernon. He is a recipient of the American Institute of Architects (AIA) Gold Medal for Architectural Photography and is an honorary member of the AIA.

Lautman’s passion for architectural photography developed during his postwar apprenticeship with one of New York City’s leading commercial photographers, Richard Wurts, who mentored the combat photographer veteran. In 1953, Richard and his wife Geraldine Wurts donated upwards of 20,000 prints and negatives to the National Building Museum. The internationally recognized Wurts Brothers Photography Collection documents early- and mid-twentieth-century American building. Now, thanks to the generous donation of the Lautman Collection which seamlessly complements the Wurts Brothers Collection, the Museum is the repository of two closely linked, major photographic archives.

mystery building

The Clock Struck 35

T he Summer 2007 Mystery Building challenge, “Clock Watch,” drew a record-breaking 35 correct responses! The mystery photo was taken from inside one of the clock towers of the Musée d’Orsay in Paris, France. Built as a train station to serve the Universal Exhibition of 1900, the building was converted into a museum in the 1980s under the direction of Italian architect Gae Aulenti and the French firm ACT.

As promised, the first five people who supplied correct answers via e-mail each received a prize, in this case a National Building Museum coffee mug. The five prize winners were: Alyson Fletcher, Manassas, VA; Ken Nathanson, Bethesda, MD; Ken Goldman, Potomac, MD; Jennifer Bain, Alexandria, VA; and Eric Muckle, Arlington, VA.

The other correct respondents were: Agnes Artemel; Bill Baldwin; Rex M. Ball; Wanda BabΚiκ; Nίκη Gαλλαρνι; EcΚα; Σαντά Κραμπούντωσκι; Carl Thomas Engel; Pam Frugoli; Elizabeth Goldfarb; N. Graham Gaussian; Bruce Hagiund and Tisha Egashira; John Hornsby; Nancy Kenny; Dick Larm; Larry Levine; Kelly Malloy; Tina May; Jeffrey Meck; Nancy Stevenson; Michael J. Glosserman; William M. Brennan; Deborah Berke; and Betsy Wolf.

I’ve Got the (Greek) Key

A classic Greek key pattern is among the varied sculptural motifs that adorn this wonderful structure. Can you identify the Mystery Building and its location?

Responses will be accepted by e-mail or regular mail. To be eligible for a prize (reserved for the first five correct respondents only), send an e-mail to mysterybuilding@nbm.org. You may also respond by regular mail, though you will not be eligible for the prize. The mailing address is: Mystery Building, National Building Museum, 401 F Street, NW, Washington, DC 20001
NEW DAILY OFFERING

Family Tool Kits!

Come “check out” what everybody’s talking about: the National Building Museum’s new Family Tool Kits! Featuring fun for ages 3–11, each kit is loaded with cool things to help families explore the Museum’s historic home by seeing, moving, touching, and doing!

Three different tool kits are available:

**Patterns: Here, There, and Everywhere!** (ages 3–7) helps develop awareness of patterns using musical instruments, stamping and rubbing activities, and a scavenger hunt.

**Eye Spy: What Can You Find with Your Little Eye?** (ages 7–10) includes drawing activities, custom puzzles of the Museum, and Eye Spy games.

**Constructor Detector** (ages 8–11) uses simple carpentry and measuring tools to develop estimation and deductive reasoning skills.

Tool Kits regularly receive rave reviews, such as “Great idea! Wish all museums were this interactive in getting kids to think creatively.” The Tool Kits are free to members, so make sure to try one on your next visit to the Museum.

Freely for members. $5 for nonmembers. Tool Kits are for rental and on-site usage until 4:00 p.m. daily.

Exhibition images clockwise from top left:

Lasting Foundations: 
The Art of Architecture in Africa 
through January 13, 2008

David Macaulay: 
The Art of Drawing Architecture 
through May 4, 2008

Washington: Symbol and City 
Long-term

The River Has Two Sides 
(Investigating Where We Live) 
through November 25, 2007

Building Zone 
Long-term

Cityscapes Revealed: 
Highlights from the Collection 
Long-term

Top: A group uses one of the Museum’s new family Tool Kits in the Great Hall. Photo by Museum Staff.

Left: © Jerome Vogel; © David Macaulay, photo by Christopher Benson; collection of the National Building Museum; photo by Museum staff; © Liz Roll; photo by F. T. Eyre.